

MAJOR AND MINOR.

Mrs. Praetorius, most favorably remembered in St. Louis, is creating a series of triumphs in Buffalo, and winning golden opinions from the press for her artistic work.

Sig. Parisi, our eminent violinist, has gone to Paris where he will pass the summer. He will have returned by September to resume his classes.

Wm. D. Armstrong, Alton's talented composer, was highly complimented by the press of that city for his splendid handling of the orchestra and chorus at the recent Washington Centennial Entertainment at Root's Opera House.

Soft Shell Crabs and Lobsters served at Milford's Ladies' and Gents' Dining Parlors, 207 and 209 North Sixth.

Patti and Freda Stone have returned from Canada and the States, looking the pictures of rosy health. They will take a pleasure trip of about six weeks.

A **captivating** number of the Stone-Kreiter Quartette's repertory is the "Swaunee Ribber," which it sings with characteristic sentiment and effect.

Hulbert Bros., of 923 Olive St., are saving their cash customers a great deal of money on pianos by giving them regular wholesale prices. New uprights range from \$150.00 to \$300.00, according to grade.

Genelli, is making the finest colored Pastels and Crayons and Rembrandt cabinets in the city. Cabinets range from \$1.50 to \$8.00 per dozen, and life-size portraits from \$5 to \$1.00.

Mr. W. M. Porteous was received with great enthusiasm at the Cairo Opera House, where he participated in a grand musical entertainment. His selections were the "Bedouin Love Song," "Pinsuit," and "Storm Friend," by Roeckel. Society crowded the house to the doors, and the entire programme was of surpassing excellence. Mr. Porteous carried everything by storm, and the press allowed it had never heard his like before.

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H. A. Rost's new and revised edition of the Directory of the Music Trade and Musical Profession in and for the United States, 1889, is now ready. It is favorably known in the musical profession and music trade, and is by far the best book of its

kind ever placed before the public. It comprises 200 pages and contains upwards of 9000 names and addresses of Manufacturers of and Dealers in Musical Instruments, and Professional Musicians. The book is neatly printed on super paper and strongly bound. Price \$5.00. Mailed free upon receipt of price. H. A. Rost, Publisher, 14 Frankfort St., New York.

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MUSIC KUNKEL'S REVIEW

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SPECIAL NOTICE.

GENTLE READER, please do not ask us whether we will continue to publish as much music in each number of the REVIEW as we have in this and other numbers issued since January, 1889, and how we can do it! If you must, however, ask, permit us to say that every future number will contain equally as much music and some more than this issue contains. There will positively appear 300 numbers of music in the present volume, making each piece cost you but 1 cent, while its price in regular sheet form is from 35c to \$1.50.

TELL YOUR FRIENDS TO SUBSCRIBE AND THAT

The January number of Vol. 12 contained 28 Studies, 8 Piano Solos, 1 Piano Duet, 3 Songs....	38 Pieces.
The February, 16 Studies, 6 Piano Solos, 1 Piano Duet, 3 Songs...	26 "
The March, 14 Studies, 6 Piano Solos, 1 Piano Duet, 2 Songs...	23 "
The April, 12 Studies, 9 Piano Solos, 1 Piano Duet, 3 Songs...	25 "
The May, 13 Studies, 6 Piano Solos, 1 Piano Duet, 3 Songs...	22 "
The June, 10 Studies, 9 Piano Solos, 1 Piano Duet, 3 Songs...	23 "
And the July will contain 10 Studies, 6 Piano Solos, 1 Piano Duet, 2 Songs.....	19 "

Making a grand total in seven numbers of **176 Pieces.**

The July issue will contain the following pieces:

PIANO SOLOS.

- KOEHLER, LOUIS.** Ten Studies. Op. 50. Book II.
BEETHOVEN, LOUIS van. Sonate Pathetique (1st Movement) Op. 13.
EILENBERG-KETTERER. First Heart Throbs. (Das erste Herz Klopfen.) (Gavotte.)
WAGNER-BENDEL. Siegmund's Love Song, (Siegmund's Liebeslied.) From Richard Wagner's Walküre.
RAVINA, HENRY. Fleecy Clouds, (Lämmerwelken, Klavierstück).
NEUSTEDT, CHARLES. Souvenir de Marie Therese, (Gavotte).
SIDUS, CARL. Fairy Tale. Rondo.

PIANO DUET.

- SIDUS, CARL.** William Tell. Fantasia on Themes from Rossini's Opera "William Tell."

SONGS.

- KUECKEN, F.** The Maid of Judah. Das Mädchen von Judah.
MEYER-HELMUND, ERIK. The Daily Question. (Du fragst mich täglich.)

Kindly tell your friends of the fine music contained from month to month in the REVIEW, that the January, February, March, April, May and June numbers contained 167 pieces, and have them to subscribe.

THE JUCH-PEROTTI CONCERT.

Sig. Jules Perotti, the famous tenor of the Metropolitan Opera House, and Miss Emma Juch, the eminent soprano, who is a great favorite here, will appear together in a concert to be given at Music Hall on the evening of June 7. Sig. Perotti has created the most marked impression in New York, and the way he takes high C is astonishing to say the least. The entire second act of "Faust," and an attractive programme will be given by the company which includes Mme. Terese Herbert Foerster, dramatic prima donna soprano; Miss Helen You Doenhoff, contralto and first-prize graduate of the Cincinnati Conservatory; Herr Emil Fischer, the famous basso of the Metropolitan Opera House Company; Sig. Giuseppe Campanari, baritone; Mr. James H. Ricketson, tenor; Miss Adele Aus der Ohe, the celebrated pianist; Mr. Max Bendix, violin, soloist on that instrument in the Thomas Orchestra, and Mr. Victor Herbert, violoncello, also of the Thomas Orchestra. Mr. Carl Lorrain, the distinguished director of the Handel & Haydn Society of Boston, will conduct the orchestra, consisting of forty skilled musicians, selected from the Philharmonic and Symphony Societies of New York and Boston.

All students and lovers of music should attend these concerts, they are of the greatest help to the former at the lowest cost and to the latter of the highest enjoyment. Seats are to be had at Bollman Bros.

REVIEW OF CONCERTS.

During the past month Saint Louis has been unusually favored in regard to musical attractions. But among the large number of musical performances which have claimed the attention of our public, the rendition of six Wagnerian operas by the Metropolitan Opera Company, the Boston Symphony Orchestra Concerts and the pianoforte recitals of Dr. Louis Maas, deserve pre-eminence.

In the article in our last number, referring to the operatic festival, we mentioned that this would be a brilliant triumph. And we were not mistaken in our conjecture. The performances of the *Niebelungen* cycle, "Die Meistersinger" and "Tannhauser," were all that could be desired. The artists had appeared in these operas frequently, and are recognized as being prominent among the greatest singers of the day. Madam Lillian Lehmann-Kalisch was a superb Brunnhilde, and her work was of the highest artistic character. The other ladies in the casts—Frau Meislinger, Frauine Kaschowska, Rell and Traubmann, were very satisfactory. Max Alavary's Siegfried was a magnificent performance, his singing and acting really electrified the public. His "Walter" in the "Meistersinger" also deserves the warmest praise. Herr Kalisch, Fischer, Beck, Weiss, Sedlmayer and Modlinger, proved themselves thorough artists. The scenery was generally excellent, and the stage management approached perfection under the skillful hands of M. Theodore Habelmann. Herr Seidl, the musical director, showed himself to be worthy of his great reputation. The splendid orchestra under his control, obeyed him perfectly, and he conducted the intricate works with a master-hand.

The operas were generally well attended, the audience at the "Meistersinger" really being the largest ever collected together in the Music Hall, except at the period of the Exposition. The impression made by Wagner's "music dramas" in St. Louis, is a profound one.

The complexities of the "Niebelungen" operas have not deterred the musical public from becoming sincere admirers of the deepest works of the great Bayreuth master. Should the Metropolitan Opera Company again visit us and render another series of Wagnerian operas, we are certain that the reception accorded them will be of the warmest nature.

Immediately following upon the Metropolitan Company came Mr. William Gericke and his magnificent orchestra. It was imagined that the purses of the St. Louisans would be so depleted, and their mental faculties so severely taxed, that Mr. Gericke and his musicians would meet with but a sorry reception. But the case was quite contrary. The audiences at both of the concerts were large and enthusiastic. Such absolutely ideal orchestra playing is rarely met with. The clear phrasing, unity of shading, delicate pianissimos, perfection of intonation, all were above criticism. Mr. Gericke's reading of the various works rendered showed remarkable musicianship and fidelity to the conception of the composers. He will soon resign his position as director of this orchestra, which will be the occasion for genuine regret. An equally satisfactory leader will be hard to find.

Dr. Maas' piano recitals occurred in the first part of the month and were much appreciated, despite many counter attractions. Dr. Maas' interpretations are always musicianly and intelligent, and although he was suffering severely from illness, he played with an astonishing technique.

His programmes were quite varied and included many selections from "Kunkel's Royal Edition," of which the principal were: Chopin, Nocturne, F sharp, Op. 15, No. 2; Ballade, A flat, Op. 47; Grand Polonaise, A flat, Op. 53; Schubert-Liszt, Auf dem Wasser zu singen; Schumann, Romanza, F sharp; Liszt, Venezia in Napoli (Canzonette and Tarentella); Scarlatti, Sonata, A major (in one movement); Wagner-Brazin, Feuer-Zauber (Magic Fire Scene).

He was assisted on this occasion by a magnificent Miller Grand Piano from the warerooms of J. A. Kieselhorst, No. 1111 Olive Street, the western agent of this justly celebrated make. Dr. Maas is a great favorite in St. Louis and his visits are always welcome.

The Olympia Quartette Club, consisting of Miss Nellie Haynes, Miss Cora Boucher, Messrs. C. A. Metcalf, G. H. Bahrenburg, G. A. Kissel and H. F. Niedringhaus, furnished the music at the Millers' Excursion. The male quartette furnished several selections on the way down and on the grounds. On the return trip the programme was as follows: 1. "Medley," by the Olympia Male Quartette, which had been sung several times during the day, being the favorite.

2. Soprano Solo, "Love's Old Sweet Song," Miss Nellie Haynes. 3. Tenor Solo, "Loving Heart," Mr. C. A. Metcalf. 4. Selections from "Emmett," Mr. Chas. E. Blume. 5. Mixed Quartette, "Tis Morn," Olympia Mixed Quartette. 6. Alto Solo, "Time and Tide," Miss Cora Boucher. 7. Sextette from "Lucia," Olympia Quartette Club, G. A. Kissel, Accom. and Director.

Mrs. Broadbudd's Musicales—Mrs. Dr. Broadbudd, assisted by a number of society ladies and gentlemen, gave a most delightful musicale in the ladies' ordinary of the Lindell Hotel. A choice programme was presented, each number being heartily encored. In addition to the soloists, Mrs. Broadbudd was assisted by a well-trained chorus of the following ladies and gentlemen: Misses Joy, Webb, Sharp, Brookmire, Hill, Swanzy, Hubbard, Zibold, Shorb, Nast, Boker, Haldeman, Garneau, Lewis, Gill, Mahan, Messrs. White, Nahm, Swift, Peacock and Doan. A male quartette composed of Messrs. Doan, White, Swift and Nahm, opened the exercises with "O, Wert Though the Cauld Blast." Next followed the "Angel Serenade," by Braza, with harp, violin and piano, by Miss Mary Hill, Mrs. Broadbudd and Sig. Parisa. The next piece, a trio, "Break, Break, Break, O Sea!" was received with great applause. Mr. Howard Benoist, accompanied by his sister, Mrs. Farris, gave a flute selection which was a delightful treat. Miss Mohan next followed with a piano recital, Beethoven's "Moonlight Sonata." Miss Virginia Joy, a pretty society belle, sang with piquant style, "Zozo Moquet." Miss Clemence Garneau sang with good effect a gavotte, "Mignon," and was followed by Mr. Doan, in "Oh, Para Died in Terra." Miss Ziebold sang an "Air and Variations," by Proch. The first part of the programme was closed with a full chorus, "By Babylon's Wave."

Part second followed. Female quartette, Misses Joy, Swanzy, Lewis and Gill; "Jewel Song," Faust, Miss Hill; "Souvenirs de Hayden," violin, Sig. Parisa. "In de Ferne," (with violin obligato), Mrs. Kauffman and Sig. Parisa; Male quartette, "Good Night," Messrs. Doan, White, Swift and Nahm; "Ave Maria," Gounod, with violin and piano, by Mrs. Broadbudd. The evening's entertainment was closed by "Boatman's Goodnight," and a "Waltz Song," by the full chorus.

After the concert the young ladies who participated and a number of their friends were entertained by Mrs. Broadbudd, who had refreshments served in one of the private parlors of the hotel.

The Self-Improvement Musicales was entertained by Mrs. C. Illsley and Mrs. Angell at the Illsley country place, corner of Taylor and Ashland avenues. The following programme was rendered: Piano solo, Mrs. Stewart; vocal solo, Miss Maude Pannell; recitation, "Tom Has Come Home," Mrs. Cannon; violin solo, from "William Tell," Miss Fanny Stickney, accompanied by Mrs. Balmer; vocal solo, "In Vain," by Mr. Yost; whistling solo, Mr. Poepping; waltz, piano solo, Miss Mary Angell; quartette, "The Bridegroom," Mrs. Frank Pond, Miss Pannell, Mrs. Ilgenfritz and Mrs. Illsley; violin solo, Miss Fannie Stickney, with piano accompaniment by Miss Jackson; vocal solo, "La Favorita," Miss C. Hauk; "Recollections of Celebrated Composers," Mrs. Balmer; "Lift Thine Eyes," by the three little Misses Smith, grand-daughters of Mrs. Balmer; violin, "Massanello," Mr. Leichtenberg, accompanied by Mrs. Balmer; alto solo, Miss Anbertin; quartette song, Miss Pannell, Mrs. Pond, Mrs. Ilgenfritz and Mrs. C. Illsley, and Mr. Poepping, by request, closed the programme with two bright whistling selections.

One of the features of the Washington Centennial Anniversary was the entertainment given at the Liederkranz Hall, by the Clinton School. It was under the management of Mr. Murphy, the principal. This school, in Mr. Murphy's hands, has made the most pronounced success, and proves that a man of sterling merit and energy is its principal. The hall was crowded to the doors with friends and parents of the pupils—full of deep interest and fondest hopes. The programme was admirably selected and brought out the participants in a most gratifying manner. Among the finest of the twenty numbers rendered, were "The Forty-two States," under the able direction of Mrs. Ella Brockman; "The Children of the Regiment," under the direction of Miss Gertrude Cocker, the tableau of Nations constituting the third part, and a piano solo, "A la Valse," Bohm, (Kunkel's Royal Edition), by Ella Heynen. This charming little Miss was a complete surprise to every one, not alone in her really refined selection, but in her native and delicate performance of it. Every note was beautifully distinct and every chord struck with an exquisite wrist movement, so that many involuntary exclamations of praise and inquiry escaped the listeners.

COMING SUMMER ATTRACTION.

Our wideawake Manager Mills has come to our rescue for the summer, and promises a fine attraction in Music Hall—the "Faust, Jr." Opera Co., under the management of Mr. C. S. Baker of Chicago. It numbers sixty fine people, all the artists being very efficient and clever. The opera, "Le Petit Faust," is very pretty, and abounds in spectacular effects, and is sure to please lovers of light opera. The spacious halls and naves will be pleasant and cool—Manager Mills having arranged to that effect—while the sight will be enhanced with beautiful plants and flowers. Refreshments will be served between the acts at popular prices.

CITY NOTES.

Mr. Charles Kunkel and Mr. E. R. Kroeger will give another of their magnificent recitals for two pianos sometime in June; this will be a treat few cities afford and the public here should not miss it.

Branch 167 C. K. of A. gave an entertainment at the Holy Name Hall, Water Tower. It was a pleasant surprise to the friends of the Branch who had built high expectations on the programme, and found every expectation met. Miss Katie Smith deserves special mention, her solo, "Out on the Deep," revealed a splendid voice and scholarly execution.

Mail your cabinet photo to Genelli, 923 Olive St., St. Louis, and get 100 stamp photos or 24 minette size for \$1.00. Cabinet will be returned with small ones in a few days unsoiled.

Wm. F. Decker, of the well-known firm of Decker Brothers, paid a short visit to St. Louis and reported the sales of the Decker Brothers' piano as surpassing all anticipations. Mr. Decker reflected the good looks and prosperity of the favorite.

Frog Legs at Milford's Ladies' and Gents' Dining Parlors, 207 and 209 North Sixth.

At the concert given by the Olympian Quartette, Misses Clara Huffnagle, Celia Callahan, Rosa Woerthlein and Emma Cohn played Zampa, overture for two pianos. They acquitted themselves very creditably indeed, to the pride of their teacher, Miss Carrie Vollmar. Misses Huffnagle and Vollmar rendered Herz' Rondo, for two pianos, in capital style. Miss Julia Vollmar sang the scene and aria from Freischuetz, and had to yield the delighted audience a triple encore.

The closing entertainment of the One O'Clock Club, which took place in the grand parlors of the Southern Hotel, was a very pleasant affair. The participants in the elaborate pro-

gramme, as well as the audience, were all in full evening dress, making a brilliant mise-en-scene. The programme of music and recitation was very choice, the contributors, all of them, being artists of well-known merit.

The North St. Louis Bundeschor, under the direction of J. J. Voellmecke, gave a very successful concert on the 12th ult., at Trenton Turner Hall. The programme was well selected, and rendered in a thoroughly efficient and enjoyable manner. "Love's Rejoicing," Waltz, by Dr. Engelbert Voerster, was one of the best received numbers on the programme. It takes a high rank among waltzes, and did credit to the singers.

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- 5th. That customers are satisfactorily waited upon, and goods delivered in half the time taken by any other large house in St. Louis.
- 6th. That having 33 Stores (as follows) under one roof, they can and do guarantee the cheapest goods in St. Louis, viz.:

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Notion Store.
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Lace Store.
Trimming Store.
Gents' Furnishing Store.
Handkerchief Store.
White Goods Store.
Calico Store.
Summer Suiting Store.
Gingham Store.

Cloth Store.
Black Goods Store.
Cotton Goods Store.
Linen Goods Store.
Silk and Velvet Store.
Dress Goods Store.
Paper Pattern Store.
Art Embroidery Store.
House Furnishing Store.
Parasol and Umbrella Store.
Hosiery Store.

Flannel Store.
Lining Store.
Cloak and Suit Store.
Shawl Store.
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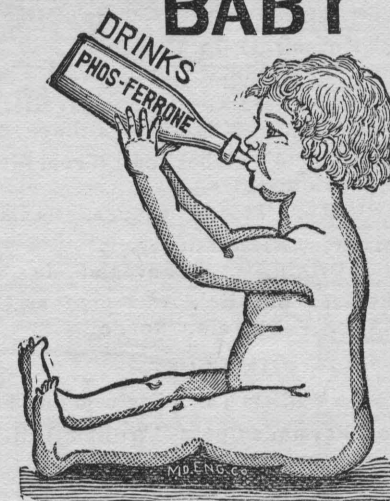
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LA GAZELLE.

Allegretto. ♩ -132.

dolce stacc:

scherzando

Th. Kullak. Op. 22.

The musical score for 'La Gazelle' is presented in a single system with two staves. The key signature has one flat (B-flat). The tempo is marked 'Allegretto' with a metronome marking of 132. The mood is 'dolce stacc' and 'scherzando'. The score includes numerous fingerings, pedaling instructions ('Ped.'), and dynamic markings ('f'). The piece is in 2/4 time and consists of 132 measures.

[illegible]

This page of a musical score for piano is divided into two main systems. The first system consists of three systems of staves, each with a treble and bass clef. The music is highly complex, featuring dense polyphonic textures with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings ('Ped.') are placed below the staves, often with asterisks (*) indicating specific pedal points. Dynamic markings include *fp* (fortissimo piano) and *ff* (fortissimo). A 'dim.' (diminuendo) marking is present in the middle of the first system. The second system begins with the tempo and character instruction 'L'istesso tempo. vivace. ♩. = 66.' followed by a key signature change to one sharp (F#). The music continues with similar complexity, including a 'sfz' (sforzando) marking and a 'l.h.' (left hand) marking. The score concludes with a final cadence in the key of D major.

First system of musical notation, featuring piano (p) and forte (f) dynamics, with fingerings and pedaling instructions.

f *or* *fz*

Ped. *Ped.* *Ped.*

Second system of musical notation, featuring piano (p) and forte (f) dynamics, with fingerings and pedaling instructions.

Ped. *sempre f* *Ped.* *Ped.* *Ped.*

Third system of musical notation, featuring piano (p) and forte (f) dynamics, with fingerings and pedaling instructions.

Ped. *Ped.* *Ped.* *un poco rit.* *fz* *Ped.* *Ped.*

Fourth system of musical notation, featuring piano (p) and forte (f) dynamics, with fingerings and pedaling instructions.

Ped. *fz* *Ped.* *Ped.*

Fifth system of musical notation, featuring piano (p) and forte (f) dynamics, with fingerings and pedaling instructions.

Ped. *Ped.* *Ped.* *Ped.*

Sixth system of musical notation, featuring piano (p) and forte (f) dynamics, with fingerings and pedaling instructions.

Ped. *Ped.* *Ped.* *Ped.*

First system of musical notation, piano score. It features complex fingerings (e.g., 5 3 4 2, 3 1 5 4) and includes "Ped." markings and asterisks.

Second system of musical notation, piano score. It includes dynamic markings like "p" and "pp", and "Ped." markings with asterisks.

Third system of musical notation, piano score. It includes markings like "simili.", "hr.", and "ppo rall.", along with "Ped." and asterisks.

L'istesso tempo. ♩-132.

Fourth system of musical notation, piano score. It features a series of sixteenth-note runs in the right hand and includes "Ped." and asterisks.

Fifth system of musical notation, piano score. It includes a sequence of sixteenth-note runs and "Ped." markings with asterisks.

This is a page of a musical score, likely for a piano, featuring multiple systems of staves. The notation is complex, with many sixteenth and thirty-second notes, often grouped in triplets. Fingerings are indicated by numbers 1-5. Pedal markings ('Ped.') are placed below the staves. Dynamic markings include 'il tema marcato', 'cres.' (crescendo), 'f' (forte), and 'l.h.' (left hand). The score is written in a key with one flat (B-flat) and a 2/4 time signature. The page contains five systems of music, each with a treble and bass staff. The notation is dense, with many beamed notes and slurs. There are also some markings like 'r.h.' (right hand) and 'l.h.' (left hand) indicating which hand plays a particular part. The overall style is that of a classical piano piece, possibly from the 19th or 20th century.

LOURE.

J. S. Bach.

Allegro. ♩ - 132.

The musical score is arranged in six systems, each consisting of a piano (P) part and an organ (Ped.) part. The piano part is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The organ part is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The dynamics range from *f* (forte) to *pp* (pianissimo). The score includes various musical notations such as slurs, ties, and fingerings. The organ part includes 'Ped.' markings and asterisks indicating pedal points. The piano part includes various musical notations such as slurs, ties, and fingerings.

System 1: *f* (forte) dynamics. Ped. markings with asterisks.

System 2: *mf* (mezzo-forte) dynamics. Ped. markings with asterisks.


System 3: *f* (forte) dynamics. Ped. markings with asterisks.

System 4: *f* (forte) dynamics. Ped. markings with asterisks.

System 5: *pp* (pianissimo) dynamics. Ped. markings with asterisks.

System 6: *pp* (pianissimo) dynamics. Ped. markings with asterisks.

MOMENT MUSICAL.

Allegretto con grazia.  - 120.

Philipp Scharwenka.

Allegretto con grazia. $\text{♩} = 120$. *a*

p legato.

Ped. *Ped.* *Ped.* *Ped.*

poco a poco accel.

riten. *a tempo.*

f ben marcato.

un poco riten.

a tempo. *p dolce.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

or thus. *a* *b*

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First system of musical notation, measures 1-6. The music is in G major (one sharp) and 3/4 time. It features a complex texture with many sixteenth and thirty-second notes. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5. A dynamic marking of *f* appears in measure 5.

Second system of musical notation, measures 7-12. Measures 7-9 are marked *calando.*. Measures 10-11 are marked *rit. e dim.*. Measure 12 is marked *a tempo.* and *pp*. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5.

Third system of musical notation, measures 13-18. This system contains six measures of music. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5.

Fourth system of musical notation, measures 19-24. This system contains six measures of music. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5.

Fifth system of musical notation, measures 25-30. Measures 25-26 are marked *riten. e dim.*. Measure 27 is marked *a tempo.* and *p*. Measure 28 is marked *tranquillo.* and *f*. Measures 29-30 are marked *a tempo.*. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5.

Sixth system of musical notation, measures 31-36. Measures 31-32 are marked *più calando.*. Measures 33-34 are marked *pp molto riten.*. Measure 35 is marked *ppp*. Measure 36 is marked *ppp*. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5.

MENUET.

Allegretto. ♩ - 138.

J.J. Paderewski Op.14. Nº 1.

non legato.

First system of the Minuet score, measures 1-8. The music is in 3/4 time with a key signature of one sharp (F#). The tempo is Allegretto (♩ = 138). The dynamics are marked *mp* (mezzo-piano). The piece is marked *non legato*. The first system contains measures 1 through 8, featuring a melody in the right hand and a supporting bass line in the left hand.

Second system of the Minuet score, measures 9-16. Measures 9-10 are marked with a dotted line and the letter 'a'. Measures 11-12 are marked with a dotted line and the letter 'b'. The dynamics are marked *p* (piano). The system includes six measures, with the right hand playing a melodic line and the left hand providing harmonic support.

Third system of the Minuet score, measures 17-24. The system is divided into two parts, labeled 1. and 2. The dynamics are marked *f* (forte) and *mf* (mezzo-forte). The system includes six measures, with the right hand playing a melodic line and the left hand providing harmonic support.

Fourth system of the Minuet score, measures 25-32. The system includes six measures, with the right hand playing a melodic line and the left hand providing harmonic support. The dynamics are marked *f* (forte) and *ff* (fortissimo). The system includes six measures, with the right hand playing a melodic line and the left hand providing harmonic support.

Fifth system of the Minuet score, measures 33-40. The system includes six measures, with the right hand playing a melodic line and the left hand providing harmonic support. The dynamics are marked *f* (forte) and *ff* (fortissimo). The system includes six measures, with the right hand playing a melodic line and the left hand providing harmonic support.

Execution *a* or thus:

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Execution *b* or thus:

8

f *rapidamente.*

a tempo.

f

Ped.

Ped.

Ped.

Ped.

con forza la melodia.

1. *mf*

2. *p*

f

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

c/r

cres

cen

Ped.

Ped.

Ped.

Ped.

do

tr

d

f

rallentando.

Ped.

Ped.

Ped.

Ped.

(c)

Execution. trill with *ε p*

(d)

trill with *ε p*

a tempo.

The musical score is written for piano (pp) in 2/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff features a series of eighth-note patterns, often grouped with slurs and fingerings (1-5). The bass staff provides a simple harmonic accompaniment with quarter and eighth notes, also including fingerings. The tempo marking 'a tempo.' is written above the first measure.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a melody in the right hand and a bass line in the left hand. The voice part is a single melodic line. The score includes various musical notations such as notes, rests, and fingerings. The title "The Rose Tree" is written in a decorative font at the top right of the page.

The musical score for 'The Swan' by Camille Saint-Saëns is presented in a two-staff format. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a treble staff containing a series of chords and a single note, followed by a bass staff with a series of chords and a single note. The dynamic marking 'mf' is present. The score then transitions to a section marked 'cres.' (crescendo), featuring a series of chords and a single note. The score concludes with a final chord and a single note. The score is labeled 'Ped.' (pedaled) and 'Ped.' (pedaled) at the beginning and end of the piece.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The bass staff begins with a bass clef and a key signature of one sharp (F#). It contains a bass line with various note values, including eighth and sixteenth notes, and rests. The second system also consists of two staves: a treble staff and a bass staff. The treble staff continues the melody from the first system, featuring a series of eighth notes and a final cadence. The bass staff continues the bass line, featuring a series of eighth notes and a final cadence. The score is marked with 'Ped.' (Pedal) at the beginning of the first system and 'Ped.' at the beginning of the second system. The title 'The Rose Tree' is written in a decorative font at the top of the page.

8

1 4 3 2 1 3 2 4 3 2 1 3 2 4 3 2 1 3 2 4 3 2 1

rapidamente.

a tempo.

f

Pod.

Pod.

First system of the musical score. It consists of a grand staff with a treble and bass clef. The music features a series of chords and arpeggiated figures. Below the staff, there are five pedal markings labeled "Ped." and a double asterisk symbol.

CODA.
Vivo.

Second system of the musical score, marked "CODA. Vivo.". It contains two systems of music. The first system has a treble and bass staff with complex arpeggiated patterns and fingerings (1-5). The second system continues with similar patterns, including a piano marking "p" and a fermata over a measure.

Third system of the musical score. It features a treble staff with rapid arpeggiated runs and a bass staff with sustained chords. An "accel." (accelerando) marking is present in the middle of the system.

Fourth system of the musical score. The treble staff contains a long, flowing melodic line with many fingerings. The bass staff has chords and some arpeggiated figures. Pedal markings "Ped." are placed below the staff, along with double asterisks.

Fifth system of the musical score. It includes a treble staff with a melodic line and a bass staff with chords. A double asterisk is at the beginning. The system concludes with a section marked "l.h." (left hand) and a piano marking "p".

HOPE.

Song without Words.

Gustav Hoelzel.

Andantino ♩ = 80.

The musical score is written for piano and bass. It consists of six systems of two staves each. The key signature is B-flat major (two flats). The time signature is 12/8. The tempo is marked 'Andantino' with a quarter note equal to 80 beats per minute. The score includes various musical notations such as slurs, accents, and dynamic markings. Performance instructions include 'con espress.', 'f' (forte), 'p' (piano), 'cres.' (crescendo), 'dim.' (diminuendo), 'ff' (fortissimo), 'pp' (pianissimo), and 'poco più tranquillo'. Pedal points are indicated by 'Ped.' below the bass staff in each system. The score concludes with a double bar line and a small asterisk.

con espress.

f *p*

f *cres.* *f* *ff*

dim. *pp*

cres. *f*

dim. *pp*

poco più tranquillo.

pp

This page of musical notation is for a piano piece, likely in the key of B-flat major or D-flat major, given the three flats in the key signature. It consists of six systems of staves, each with a treble and bass clef. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Pedal markings ('Ped.') are placed below the bass staff in various systems, indicating when the sustain pedal should be used. Dynamic markings include *p* (piano), *f* (forte), *pp* (pianissimo), and *dim.* (diminuendo). A 'Tempo I.' marking appears in the third system. The piece ends with a final chord in the bass staff, marked with a double bar line and a final 'Ped.' marking.

SWEDISH WEDDING.

MARCH.

August Soederman.

Allegretto. ♩ 92.

The musical score is arranged in six systems, each featuring a piano accompaniment (treble and bass staves) and an organ accompaniment (single staff with treble clef). The tempo is marked 'Allegretto' with a quarter note equal to 92 beats per minute. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings (mf, ff, pp, f). Fingerings and pedaling instructions are also present.

System 1: Piano starts with *mf*, organ enters with *ff*. Pedal marks with asterisks.

System 2: Piano continues with *ff*, organ with *pp*.

System 3: Piano continues with *f*, organ with *f*.

System 4: Piano continues with *ff*, organ with *ff*.

System 5: Piano continues with *mf*, organ with *ff*.

System 6: Piano continues with *ff*, organ with *pp*. Ends with 'FINE.'

TRIO.

This musical score is for a Trio, written for piano. It consists of six systems of music, each with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and fingerings. Dynamics include *p* (piano), *dolce.* (dolce), *ff* (fortissimo), *marcato.* (marcato), and *pp* (pianissimo). The piece concludes with a double bar line and a repeat sign.

p *dolce.* *marcato.* *ff* *ff marcato.* *pp*

Repeat from the beginning to Fine.

POLONAISE.

F. Chopin. Op. 40. N^o 1.

Allegro con brio. ♩ - 92.

Musical score for Chopin's Polonaise Op. 40, No. 1. The score is in 3/4 time, key of D major, and consists of 92 measures. It is divided into four systems. The first system (measures 1-8) features a right-hand melody with eighth-note triplets and a left-hand accompaniment of eighth-note chords. The second system (measures 9-16) continues the right-hand melody with more complex triplet patterns. The third system (measures 17-24) shows the right hand playing a series of chords while the left hand continues with eighth-note chords. The fourth system (measures 25-32) includes a "poco rit." marking followed by a return to "a tempo" with a final flourish in the right hand. The score includes various musical notations such as dynamics (*f*, *ff*), articulation (accents, slurs), and fingerings. There are also some markings that appear to be "Red." with an asterisk, possibly indicating red ink corrections or specific performance instructions.

First system of musical notation, measures 1-4. Treble and bass staves with complex chords and arpeggios. Dynamics include *ff* and *p*. Fingerings and articulations are indicated throughout.

Second system of musical notation, measures 5-10. Includes the instruction *A. ritenuto. a tempo.* in measure 8. Dynamics include *ff* and *f*. Fingerings and articulations are indicated throughout.

Third system of musical notation, measures 11-16. Treble and bass staves with complex chords and arpeggios. Dynamics include *ff* and *f*. Fingerings and articulations are indicated throughout.

Fourth system of musical notation, measures 17-22. Treble and bass staves with complex chords and arpeggios. Dynamics include *ff* and *f*. Fingerings and articulations are indicated throughout.

Fifth system of musical notation, measures 23-28. Treble and bass staves with complex chords and arpeggios. Dynamics include *mf* and *cres.*. Fingerings and articulations are indicated throughout.

Execution. *A.* 23 13 213 3213 3213 13

Execution. *A.* 23 13 213 3213 3213 13

Play from the beginning without repeating the parts to *Fine*.

BUNTES LEBEN.

(GAY LIFE.)

Allegretto $\text{♩} = 72$.

F. Spindler. Op. 300.

p *f* *p* *f* *mf* *f* *ff*

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, with a key signature of one flat (B-flat). The melody is in the Treble staff, and the bass line is in the Bass staff. The piece is in 4/4 time. The notation includes various musical symbols such as notes, rests, and fingerings. The piece concludes with a double bar line and a repeat sign.

[illegible][illegible]

The musical score for 'The Rose Tree' is presented on two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The melody in the upper staff consists of eighth and sixteenth notes, with fingerings indicated by numbers 1-5. The bass line in the lower staff features chords and single notes, with fingerings and pedal markings (Ped.) indicated. The piece concludes with a final chord in the bass staff.

This page of piano sheet music consists of six systems of staves. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5 above or below notes. Performance instructions include *Ped.* (pedal), *ff* (fortissimo), *mf* (mezzo-forte), and *p* (piano). The music is written in a style typical of 19th-century piano literature, with a focus on technical skill and expressive playing. The first system features a series of six measures with a continuous melody in the right hand and a supporting bass line in the left hand. The second system continues this theme, with a change in dynamics to *p* in the third measure. The third system introduces a new melodic line in the right hand, with a change in dynamics to *mf* in the fourth measure. The fourth system features a series of six measures with a continuous melody in the right hand and a supporting bass line in the left hand. The fifth system continues this theme, with a change in dynamics to *ff* in the third measure. The sixth system concludes the piece with a final cadence in the right hand and a supporting bass line in the left hand.

MAZEPPA.

Galop de Concert.

A. Strelezki.

Secondo.

Tempo di Galop.

The musical score is written for piano and bass. It consists of four systems of staves. The first system begins with a bass staff and a piano staff. The tempo is marked 'Tempo di Galop.' and the time signature is 2/4. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings (ff, sf, p). Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5. The piece concludes with a final cadence.

MAZEPPA.

Galop de Concert.

Primo.

A. Strelezki.

Tempo di Galop.

Tempo di Galop.

The musical score is written for piano (p) and includes various dynamics (ff, f, p) and articulations (Ped., *). It features complex fingerings, trills, and a 'rapido' section. The notation is arranged in four systems, each with two staves (treble and bass clef).

System 1: The first system begins with a treble staff containing a trill and a bass staff with a series of chords. Dynamics include *ff* and *f*. Pedal markings (Ped.) and asterisks (*) are present. A 'rapido' section is indicated with a series of rapid notes.

System 2: The second system continues the piece with more complex fingerings and trills. Dynamics include *ff* and *p*. Pedal markings (Ped.) and asterisks (*) are present.

System 3: The third system features a 'rapido' section with a series of rapid notes. Dynamics include *ff* and *p*. Pedal markings (Ped.) and asterisks (*) are present.

System 4: The fourth system concludes the piece with a series of chords and trills. Dynamics include *ff* and *p*. Pedal markings (Ped.) and asterisks (*) are present.

Secondo.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a piano (*p*) dynamic marking. The lower staff is in bass clef with the same key signature. The system contains several measures with notes and rests. Pedal points are indicated by the word "Ped." and an asterisk (*) below the bass staff. Fingering numbers (1, 2, 3, 4, 5) are written above the notes in the upper staff.

The second system of musical notation continues the piece. It features two staves in the same key signature. The lower staff includes several measures with sustained notes, marked with "Ped." and an asterisk (*). The upper staff contains more complex melodic lines with various fingering numbers.

The third system of musical notation shows a change in dynamics, with a forte (*f*) marking appearing in the upper staff. The system includes a variety of note values and rests. Pedal markings ("Ped." and asterisks) are present in the lower staff. Fingering numbers are also visible above the notes.

The fourth system of musical notation concludes the page. The upper staff begins with a fortissimo (*ff*) dynamic marking. The system contains several measures with complex rhythmic patterns. Pedal markings ("Ped." and asterisks) are used in the lower staff. Fingering numbers are present above the notes in the upper staff.

Primo.

mf

p

Ped. *

mf

p

Ped. *

p

Ped. *

p

f

f

cres. *cen* *do.*

Ped. Ped. Ped. Ped. Ped. Ped.

ff

p

Ped. *

Secondo.

ff

f f

Ped. *

Poco piu lento.

p tranquillo.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

Ped. Ped. Ped. Ped. Ped. *

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f

f

f

Ped. Ped. Ped. *

8 *Primo.* 5 8

mf *f*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Poco piu lento. *Cantabile.*

tranquillo.

secondo. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

f *f*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Secondo.

ff sf sf p ff sf sf p

Ped. Ped. Ped. * Ped. * Ped. Ped. Ped. * Ped. * Ped.

ff sf sf p ff sf sf p f

Ped. Ped. Ped. * Ped. * Ped. Ped. Ped. * Ped. * Ped.

p p p p p p p p p

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f f sf ff sf sf f

Ped. Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

ff p p p p p p p

Ped. * Ped. * Ped. Ped. Ped. Ped. *

Primo.

This page contains six systems of musical notation for a piano piece, likely a solo or a duet. The notation is written in a single system with two staves per system. The key signature is one flat (B-flat), and the time signature is 4/4. The piece is marked "Primo." at the top. The notation includes various dynamics such as *ff* (fortissimo), *f* (forte), *sf* (sforzando), *p* (piano), and *cres.* (crescendo). Pedaling is indicated by "Ped." and asterisks (*). Fingerings are shown with numbers 1 through 5. The piece features several trills and rapid passages, including a section marked "rapido." with a tempo indication of 12. The notation is complex, with many slurs and ties, and the piece concludes with a final cadence.

Secondo.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a forte (*ff*) dynamic. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff. Fingering numbers (1-5) are written above the right hand notes.

The second system continues the musical piece. It features similar chordal textures in the right hand and accompaniment in the left. Dynamics include *ff* and *p* (piano). Pedal markings and asterisks are present. Fingering numbers are provided for the right hand.

The third system shows a continuation of the musical themes. The right hand has more complex chordal structures, and the left hand maintains its accompaniment. Dynamics include *p*. Pedal markings and asterisks are used. Fingering numbers are visible above the right hand notes.

The fourth system continues the musical development. The right hand features a melodic line with some triplets. The left hand provides a consistent accompaniment. Dynamics include *p*. Pedal markings and asterisks are present. Fingering numbers are shown above the right hand notes.

The fifth system is the final one on the page. It concludes the musical piece with sustained chords in the right hand and a final accompaniment line in the left. Dynamics include *p*. Pedal markings and asterisks are present. Fingering numbers are shown above the right hand notes.

8 *Primo.*

ff *p*

Ped. Ped. Ped.

rapido.

ff *p*

Ped. Ped. Ped.

8

ff *p*

Ped. Ped. Ped. Ped. Ped.

mf *p*

Ped. Ped. Ped. Ped. Ped.

mf *p*

Ped. Ped. Ped. Ped. Ped.

1

Ped. Ped.

Secondo.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a first ending bracket labeled '1' and a second ending bracket labeled '2'. The music includes dynamic markings *f* (forte) and *ff* (fortissimo). The lower staff is in bass clef and contains several measures of accompaniment, including a first ending bracket labeled '1' and a second ending bracket labeled '2'. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.

The second system of musical notation continues the piece. The upper staff features a first ending bracket labeled '1' and a second ending bracket labeled '2'. The lower staff includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.

The third system of musical notation continues the piece. The upper staff features a first ending bracket labeled '1' and a second ending bracket labeled '2'. The lower staff includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.

The fourth system of musical notation continues the piece. The upper staff features a first ending bracket labeled '1' and a second ending bracket labeled '2'. The lower staff includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.

The fifth system of musical notation concludes the piece. The upper staff features a first ending bracket labeled '1' and a second ending bracket labeled '2'. The lower staff includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.

This page of musical notation is for a piano piece, likely a technical exercise or a short composition. It consists of five systems of staves, each with a treble and bass clef. The notation is highly detailed, featuring complex fingerings (e.g., 1-5, 2-4, 3-1, 4-2, 5-3) and various dynamics (p, f, ff, fz, do). Pedal markings (Ped.) are frequently used throughout the piece. The first system includes a crescendo (cres) and a decrescendo (dec) marking. The second system includes a fortissimo (ff) marking. The third system includes a fortissimo (ff) marking. The fourth system includes a fortissimo (ff) marking. The fifth system includes a fortissimo (ff) marking. The piece concludes with a final chord and a double bar line.

ETUDES PRIMAIRES.

-In the following studies, all notes or chords marked with an arrow, must be struck from the wrist.

ETUDE I.

Louis Köhler, Op. 50.

♩ - 60 - ♩ - 100.

The musical score for Etude I consists of four systems of piano and bass staves. The tempo is marked as ♩ - 60 - ♩ - 100. The key signature is one flat (B-flat). The score includes various fingerings (1-5) and articulation marks (arrows) indicating notes to be struck from the wrist. The first system shows a piano introduction with a bass line of quarter notes and a treble line of eighth notes. The second system features a more complex treble line with sixteenth notes and a bass line with quarter notes. The third system continues the treble line with sixteenth notes and the bass line with quarter notes. The fourth system concludes the piece with a final chord in the bass and a treble line of eighth notes.

ETUDE II.

♩ - 60 - ♩ - 100.

The musical score for Etude II consists of two systems of piano and bass staves. The tempo is marked as ♩ - 60 - ♩ - 100. The key signature is one flat (B-flat). The score includes various fingerings (1-5) and articulation marks (arrows) indicating notes to be struck from the wrist. The first system shows a piano introduction with a bass line of quarter notes and a treble line of eighth notes. The second system features a more complex treble line with sixteenth notes and a bass line with quarter notes. The third system continues the treble line with sixteenth notes and the bass line with quarter notes. The fourth system concludes the piece with a final chord in the bass and a treble line of eighth notes.

The purpose of Etude I and II is the equalization of the touch of the five fingers in the close five fingers position.

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♩ - 60 - ♩ - 100.

ETUDE III.



Etudes III and IV are Etudes in broken chords (extended position of the fingers.) Observe carefully where 3rd and 4th fingers are to be used.

ETUDE IV.

♩ - 60 - ♩ - 100.

Etude IV is a piano exercise in 2/4 time, featuring a continuous eighth-note pattern in the bass and various chords and single notes in the treble. The key signature has one flat (B-flat). The tempo is marked as ♩ - 60 - ♩ - 100. The exercise consists of four systems of music, each with a treble and bass staff. Fingerings are indicated by numbers 1-5.

ETUDE V.

♩ - 60 - ♩ - 100.

Etude V is a piano exercise in 2/4 time, featuring a continuous eighth-note pattern in the bass and various chords and single notes in the treble. The key signature has one flat (B-flat). The tempo is marked as ♩ - 60 - ♩ - 100. The exercise consists of two systems of music, each with a treble and bass staff. Fingerings are indicated by numbers 1-5.

In practicing the scale Etudes V and VI be careful to make a perfect legato wherever the fingers 3-1, 1-3, 5-1, 1-5, follow each other as indicated by □.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with various intervals and fingerings indicated by numbers 1, 2, 3, 4, 5. The bass staff contains a simple accompaniment with a 1/3 time signature. The score is divided into two systems, each with a repeat sign at the end.

A musical score for a piano piece, likely a waltz, in 3/4 time. The score is written on two staves: a treble staff and a bass staff. The treble staff features a complex melody with many beamed eighth and sixteenth notes, often grouped in threes or fours, and includes various fingering numbers (1, 2, 3, 4, 5) and slurs. The bass staff provides a harmonic accompaniment with fewer notes, including some chords and single notes, with fingering numbers (1, 2, 3, 4, 5) and slurs. The key signature has one flat (B-flat), and the time signature is 3/4. The piece is marked with a '1' at the beginning of the bass staff, indicating the first measure.

ETUDE VI.

♪ - 60 - ♪ - 100.

The image displays a musical score for the piano introduction of 'The Merry Widow' by Franz Lehár. The score is written for piano (p) and is in 3/4 time. It features a treble staff and a bass staff. The treble staff contains a series of chords and arpeggios, with fingerings indicated by numbers 1 through 5. The bass staff contains a series of arpeggiated chords, also with fingerings indicated. The score is marked with a piano (p) dynamic and includes a key signature of one flat (B-flat). The tempo is indicated as 'Allegretto'.

The musical score is for the song "The Merry Widow" by Franz Lehár. It begins with a piano introduction in 3/4 time, marked "Moderato". The introduction features a series of chords in the right hand and a descending eighth-note scale in the left hand. The main melody is a vocal line in G major, starting on a whole note G4 and descending through a series of eighth and quarter notes. The piano accompaniment continues with a similar descending eighth-note pattern in the left hand and chords in the right hand. The score includes a key signature of one sharp (F#) and a time signature of 3/4.

A musical score for the song "The Rose Tree". The score is written for a piano accompaniment and a vocal line. The piano part is in the left hand, featuring a continuous eighth-note pattern in the bass and chords in the treble. The vocal line is in the right hand, featuring a melody with various intervals and rests. The score is written in 2/4 time and includes a key signature of one flat (B-flat). The lyrics "The Rose Tree" are written below the vocal line.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature is one flat (B-flat), and the time signature is 2/2. The melody is characterized by a series of eighth and sixteenth notes, often beamed together in groups. There are several measures with rests, indicating a slower tempo or a change in the melody. The score includes a treble clef and a key signature of one flat. The lyrics "The Rose Tree" are written below the staff, aligned with the corresponding notes. The score is a single system, with the melody spanning the entire width of the page.

♩ - 60 - ♩ - 100.

ETUDE VII.

Musical score for Etude VII, a piano exercise in C major, 4/4 time. The score consists of five systems of two staves each. The first system includes a tempo marking of 60-100. The piece features complex fingerings and includes a section of triplets in the final system.

♩ - 60 - ♩ - 100.

ETUDE VIII.

Musical score for Etude VIII, a piano exercise in C major, 4/4 time. The score consists of two systems of two staves each. The first system includes a tempo marking of 60-100. The piece features complex fingerings and includes a section of triplets in the final system.

MY DARLING.

(MEIN LIEBCHEN.)

Waltz Song.

Poem by Alpha Carey.

E. R. Kroeger.

Più Allegro. $\text{♩} = 80$.

Piano introduction in 3/4 time, key of B-flat major. The piece begins with a forte (f) dynamic. The right hand features a melody with eighth-note patterns, while the left hand provides a harmonic accompaniment. Pedal points are indicated at the bottom of the first, third, fourth, and sixth measures. The introduction concludes with a crescendo (cres.) leading to a fortissimo (ff) dynamic.

Mein Liebchen in Stunden der Stille Füllst mir oft ein Ahnen die Brust,..... Dein

Vocal and piano accompaniment for the first verse. The vocal line is in a soprano range, starting with a mezzo-piano (mp) dynamic. The piano accompaniment is in the right hand, with the left hand providing a simple harmonic support. The lyrics are: "My darling, I think of thee often, How often I can not now tell,..... 'Why

Bild voller glänzender Fülle Erscheint mir O wärst du's bewusst!..... Es

Vocal and piano accompaniment for the second verse. The vocal line continues with a mezzo-piano (mp) dynamic. The piano accompaniment remains in the right hand, with the left hand providing harmonic support. The lyrics are: "comest thou to me like ether, Like ether, my soul to in-dwell!..... There

kommen zu mir die Ge - dan - ken Er - zählen mir Wunder von dir;..... Doch
espress. dim.

comes to me dar-ling, an i - dyl, Which mys-te-rious-ly tells me of thee,..... I

wenn sie dann wieder ent - sank - en, Fragt' zagend ich: Galtten sie mir!.....
riten: a tempo.

think of thee, dar-ling, and won - der, If that i-dyl were sent me by thee.....

*Ped. **

Wie - der dann in nächtlicher Weil' In Träumen erschien mir dein Bild;..... Ich
mf

Once more in my dreams of thee, love, My dreams all un-sought by me,..... Here

p

or thus.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

sah deine Lie-be zer-rin-nen, Entschwinden ein Blumenge-feld.....

comes to me, dar-ling, a vi-sion That all is not well with thee.....

rit.

rit.

rit.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Komm du mein Liebchen und sa-ge, Ob was es mir träum-te, wahr,..... Ob

a tempo. *passione.*

Come to me, dar-ling, and tell me, If all I have dreamt is true..... If

a tempo.

a tempo

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Wön-ne der mai-schönen Ta-ge, Die ein-zig-e Lieb'in Ge-fuhr..... Doch

all that came on those white wings, Were sent me, my dar-ling, by you..... Those

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *

sollt sich's anders ver-hal - ten, Dusand't die Träume zum Scherz Die Träume, die lie-be- be-
con espressione.

wings flew to me un-bid - den, They came unknown and un-sought..... But if they were laden by

strahl - ten, Dann fessl'ich sie innig an's Herz.....
p rallentando. a tempo.

thee, love, I'll nes-tle them close to my heart.....
a tempo.

Die Vöglein verrieth dich sit - tig, Sie ha-ben mein Liebchen be-
con grazia.

All na - ture tells me of thee, love, The song birds do pipe to the

tauscht..... Und brachten auf glänzendem Fit - tig Die Kun-de, die mich nun berauscht. Mein

sea,..... Of the love that thou bearest to me, love, On wings of e-ter - ni - ty..... Fare-

Liebchen leb' wohl denn und har - re Wir wissen vom Jenseits kein Wort,..... Doch sicher, bei
espress. dim.

well, my darling, fare-well Of the future, we know not a - part But we do know, my

Gott ist der wah - re, Der Liebenden se - lig - ster Ort.

darling, that God is, Our ev - er re - sponsive re - sort Ah,..... Ah,..... Ah,..... Ah, Ah,

Ah, Ah,..... Ah,..... Ah,..... Ah,..... Ah, Ah, Ah, Ah,.....

..... Ah,..... Ah, Ah, Ah, Ah,..... Ah, Ah, Ah, Ah,..... Ah, Ah,

molto cres.

Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah,

molto cres.

f *Leb' wohl, Leb' wohl, mein Liebchen. leb' rallen - tan -*

Ah, Ah, Fare - well, Fare - well, my dar - ling, fare -

rallen - tan -

wohl do leb' wohl Ah wohl con anima.

well, farewell, Ah, well, Ah, Ah, Ah, Ah, Ah, Ah, Ah,

do. p con anima.

Pod. *

ff

Ah, Ah, Ah, Ah, Ah, Ah, Ah,

f

Pod. *

MÄDCHENS WUNSCH.

THE MAIDENS WISH.

F. Chopin. Op. 74.

Allegro ma' non troppo. ♩ 112.

Introduction.

or thus.

2. Ach dürft' als Vög - lein dro - ben ich singen Soll - te mein Lied nur für Ei - nen er -
1. Ach dürft' als Son - ne dro - ben ich scheinen All' mei - ne Strah - len er - göss ich für

2. klingen! Nicht für die Wäl - der Nicht für die fel - der Wollt' ich als Vöglein singen
1. Ei - nen Nicht für die Wäl - der Nicht für die fel - der Wollt' ich als Sonne scheinen

2. Dort unterm Fen - ster un - ter dem klei - nen Säng' ich die gan - ze Nacht nur für Ei - nen!
1. Dort unterm Fen - ster un - ter dem klei - nen Schien ich den gan - zen Tag nur für Ei - nen!

After each Verse play the Introduction.

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Love's Morning Message

(MORGENGRUSS)

English version by I. D. Foulon.

Franz Abt.

Allegretto ♩ — 100.



2. Spre - che dir von meiner Lie - be Wie ich bin von Herzen dein,
1. Mor - gen wind so frisch und freu - dig Zieht ent - ge - gen meinem Gang,



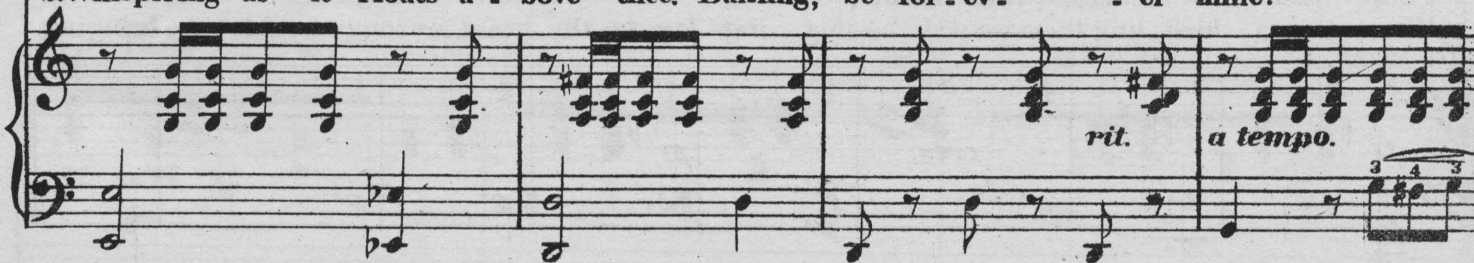
1. Morn - ing Zeph - yr, sprite or fair - y, Fly - ing by on view - less wing,
2. May it tell thee how I love thee, How my heart and life are thine,



2. Und verschwind' und ruf dir's lei - se: O Ge - lieb - te blei - be mein!
1. Trag' zum Liebchen mei - ne Grü - sse, Bring ihr mei - nes Lie - des Klang!



1. To my love my greet - ing car - ry And the song I fond - ly sing!
2. Whisp'ring as it floats a - bove thee: "Dar - ling, be for - ev - er mine!"



Schau'st im Traum vielleicht mein

Haste, Oh haste on view-less

Nur von

To the

Ob es fröh - lich; **ob** es

Love and kis, - ses swift - ly

cresc.

Grü - sse, Gruss und Kuss und Lie - - - des.
 trau - rig, Nur von Lie - - be sei's er.

pleas - ure, Love and I be still your
 car - ry, To the maid of whom I

1.
 füllt.

themes!

2.
 klang, und Liedesklang, und Liedesklang, und Liedesklang, und Lie - des.klang.

sing, of whom I sing, of whom I sing, of whom I sing, of whom I sing.

LA FONTAINE.

CAPRICE.

Allegretto - 100.

C. Bohm Op. 221.

This image shows a page of musical notation for a piano piece. It consists of five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and fingerings. Dynamic markings include *p grazioso*, *mf*, and *f*. Pedal indications are marked with "Ped." and asterisks. The piece is in a key with one sharp (F#) and a 3/4 time signature. The notation is complex, with many beamed notes and fingerings indicated by numbers 1-5.

First system of musical notation. Treble and bass staves. Treble staff features rapid sixteenth-note passages with fingerings (1-5, 2-5, 3-5, 4-5, 1-4, 2-4, 3-4, 4-4, 5-4, 1-3, 2-3, 3-3, 4-3, 5-3, 1-2, 2-2, 3-2, 4-2, 5-2, 1-1, 2-1, 3-1, 4-1, 5-1). Bass staff features chords and single notes. Dynamics include *f*. Pedal markings: Ped., Ped., Ped., Ped., *, Ped.

Second system of musical notation. Treble and bass staves. Treble staff continues with rapid sixteenth-note passages. Bass staff features chords and single notes. Dynamics include *p*. Pedal markings: Ped., *, Ped., *, Ped., *, Ped., *

Third system of musical notation. Treble and bass staves. Treble staff continues with rapid sixteenth-note passages. Bass staff features chords and single notes. Dynamics include *mf*. Pedal markings: Ped., *, Ped., *, Ped., *, Ped., *, Ped., *

Fourth system of musical notation. Treble and bass staves. Treble staff features chords and single notes. Bass staff features chords and single notes. Dynamics include *p*. Pedal markings: Ped., *, Ped., *, Ped., *, Ped., *, Ped., *

Fifth system of musical notation. Treble and bass staves. Treble staff features chords and single notes. Bass staff features chords and single notes. Dynamics include *cres.*. Pedal markings: Ped., Ped., *, Ped., *, Ped., *, Ped., *

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff and a single bass line on a bass clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, and includes fingerings (1-5) and slurs. The bass line consists of a few chords and single notes. The score is divided into two systems. The first system contains four measures, and the second system contains two measures. The second measure of the second system is marked with a forte 'f' dynamic, and the final measure is marked with a piano 'p' dynamic. The title 'The Rose Tree' is written in a decorative, stylized font at the top center of the page.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written for a single melodic line on a treble clef staff and a basso continuo line on a bass clef staff. The key signature has one sharp (F#), and the time signature is 3/4. The melody features a variety of note values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above the notes. The basso continuo line includes figured bass notation (e.g., 1 3 5, 2 3, 4 3 2 1) and rests. The score concludes with a 'Ped.' (pedal) marking and a decorative asterisk symbol.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line on a treble clef staff. The melody consists of 16 measures, grouped into four measures per system. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F#6 (quarter), G6 (quarter), A6 (quarter). The key signature has one sharp (F#). The time signature is 2/4. The score includes a key signature change to G major (one sharp) and a time signature change to 2/4. The score is marked with a "Ped." (pedal) and a "*" (star) in the first measure of each system.

cres.



Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Play from  *to*  *then close with the Finale*

The stockholders of the Exposition can well be gratified over the success of the late German Opera season here. Every one knows what an undertaking such a season is, and a fair loss was expected, but to the satisfaction of all concerned, affairs came out even. This is more than can be said of the company's other engagements. It is due to the enterprise of Manager Mills that we are to have the finest and cheapest entertainments in the country.

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And now comes the news that Henry Abbey has given orders not to book any more of his attractions in St. Louis, that he has no use for a city which is so far beyond the civilized world in art criticism. Poor—sequestered Abbey!

Mr. Smithers (of Philadelphia, at a Boston reception)—"Her voice reminds me of our independence bell." Mr. Bean—"Ah! has the true ring, you mean?" Mr. Smithers—"No; its cracked."

Miss Elite (rushing in)—"Oh, ma, Clara Tiptop has eloped!" Mrs. Elite (fervently)—"Thank heaven! Now we won't have to send her any wedding present."

A clergyman named Fiddle refused to accept the title of D. D., because, he said, he didn't want to be called the Rev. Ichabod Fiddle, D. D.

He—"Can't I have just one kiss before I go? Only one." She—"And if I let you have one, you will take two, won't you?" He—"No, I won't; indeed I won't." She—"Then you shan't have any."

A Violinist was playing over a piece of music with his man servant, who had been the public fiddler in his native village, and when they had finished he said to him:

"You handle the bow very fairly, but you are always a beat behind; how 's that?"

"Monsieur, it is out of respect to you."

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For a drug clerk—"The Comedy of Errors."

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At one of his performances in Boston, Von Bülow left the stage in the middle of a piece, and returned with a helper, who moved the piano some distance to the left. He then sat down and finished the performance. The difficulty was, a lady who sat directly in the range of his vision was fanning herself vigorously.

There are in London well nigh on 4,000 persons who make their living through music. Besides these, there are 1,100 persons who play in orchestras, one-half of which play the violin. The city also has about 1,400 music publishers and instrument makers.

The discovery of a new opera by Wagner was made a year ago, though the announcement of it has only just been divulged. Its title is "Sarrazine," and it has the dignity of grand opera. The first sketch of it has the date of 1841 while the complete work was not achieved till 1843. The MS. was found amongst the papers of the Kapellmeister of the cathedral at Munich, and has been presented to the Wagner archives at Bayreuth.

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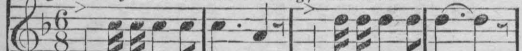
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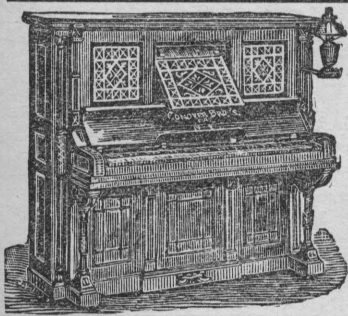
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Paderewski, a Russian pianist, is now on the top wave of favor in Paris, and is declared to be the coming Liszt. His concerts are immensely successful, and he is the favorite of all the Parisian entertainers. He is partial to Russian music in selecting his programmes.

Antoine Rubinstein will celebrate this year the fiftieth anniversary of his artistic activity. He was nine years old when, on the 23d of July, 1839, he was heard for the first in public at a charity concert in Moscow. The Rubinstein Jubilee will be celebrated in St. Petersburg on the 30th of November, the anniversary of the great artist's birth.

Gounod.—In reference to Gounod's reported coming visit to this country, the composer has told an interviewer: "There is not one word of truth in it. I have had no proposition from any one, and if I had, I should not entertain it for a single moment. It is a source of much pleasure to me to know that I have so many warm friends and admirers in the United

States; but I am now too old to think of going so far away from home. No, there is no truth whatever in the report."

Von Bulow's Advice to Pianists.—Dr. Hans Von Bulow says: "I find the great fault with pianists is that they do not learn to phrase properly. Every pianist should learn to sing and play the violin; then their ears would hear more critically the sounds they produce, and thereby teach them how to phrase. But the average pianist plays by sight only, and has no ears. He sees the keys and tries to execute correctly, but the sound he produces, the effect of his work, is not apparent to him. My advice to young pianists—old ones won't take advice—is to cultivate their ears and strive to obtain beauty and expression in what we term phrasing. It is the real beginning to greatness as a performer."

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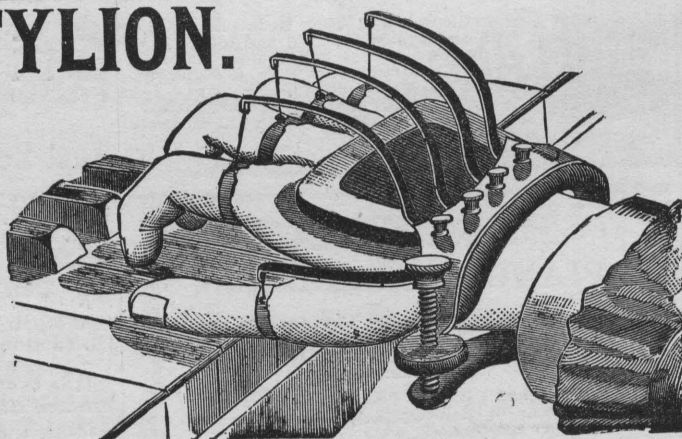
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